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"In the entrance gallery or anteroom will be constructed a panoramic suggestion for the reconstruction of Trafalgar Square.

"Special galleries will be devoted to textiles, metal work, and embroidery.

"The whole Exhibition will thus be not merely a selection of individual productions, but an organized demonstration; a collective representation of the new and little suspected possibilities which lie before the Arts, Crafts and Industries of this country.

"The intention of the Society is to make the exhibition peripatetic; to send it to the principal cities in the kingdom, to the Colonies, the Americas, and, perhaps, to France and Russia. It is hoped by this means to further the growing agitation in favor of a reorganization of our methods of education in art and trade, to suggest new avenues of production, new and fruitful fields of employment alike to artists, engineers and manufacturers, and to point the way to the realization of a fuller, completer national life."

The only obstacles to bringing this Exhibition to America are the present peril of transportation leading to extraordinarily high rates of insurance and the inflexibility of custom laws when applied to the entry of such exhibits.

ART IN MEMPHIS

The Brooks Memorial Art Gallery in Overton Park, Memphis, Tenn., opened

its inaugural exhibition on July 10th and will continue it until October 15th. To a great extent this is a loan collection comprising works of art by contemporary American artists owned by residents of Memphis and vicinity. The little catalogue comprising forty-one numbers shows it, however, to be a choice collection. Listed therein are a portrait of Mr. F. H. Brooks by Cecilia Beaux; a marine, "Rocky Headlands," by Frederick J. Waugh, and a landscape by William Silva, owned by the Nineteenth Century Club; besides landscapes by Carl Gutherz, John F. Carlson, John F. Weir, F. Ballard Williams, Childe Hassam and Chauncey F. Ryder lent by Mrs. S. B. Anderson, Mrs. C. F. Farnsworth, Mrs. J. A. Swift, Mrs. D. P. Hadden and others. Four paintings by

Arthur B. Davies have been lent by Mrs. M. M. Betts. Such an exhibition is an auspicious beginning.

EXHIBITS IN BRANCH LIBRARIES

The public libraries have been large factors in the increase and diffusion of knowledge and interest in art. Not a few of our Art Museums have found their inception in the galleries of such institutions. The branch libraries now seem to be taking up the good work. During the past summer a small collection of paintings by Freeman Clark were exhibited in the Riverside Branch of the New York Public Library, Amsterdam Avenue and Sixty-ninth Street, evoking interesting comment from visitors. Such seems an excellent mode of bringing art to the attention of library patrons who are not of the general exhibition-going class. Two of Mr. Clark's paintings were hung in the Children's Room and were thus brought to the attention of the little citizens to whom we look for the appreciative public of tomorrow.

The Worcester Art Museum has arranged for a special exhibition of the work of Andrew O'Connor, the well known sculptor, during the month of October. Mr. O'Connor is a Worcester boy and is living at present outside that city. He is, it will be remembered, represented in the Corcoran Gallery of Art by a group in marble, "Adam and Eve," in the Capitol at Washington by a statue of General Lew Wallace, and he is the sculptor of the Johnson monument in St. Paul and other notable works. In November the galleries of the Worcester Art Museum will be filled by the work of local artists.

Among the one man exhibitions which will be circulated during the coming season are collections of paintings by Charles Rosen, Edward Redfield, Edward B. Butler, John F. Carlson, Hayley Lever, and Ernest Lawson; a collection of etchings by Cadwalader Washburn; prints and mono-types by Dana Bartlett; sculpture by Chester Beach; and bronzes by Mahonri Young. Several of the foreign collections shown at the Panama-Pacific will also be on tour.